This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

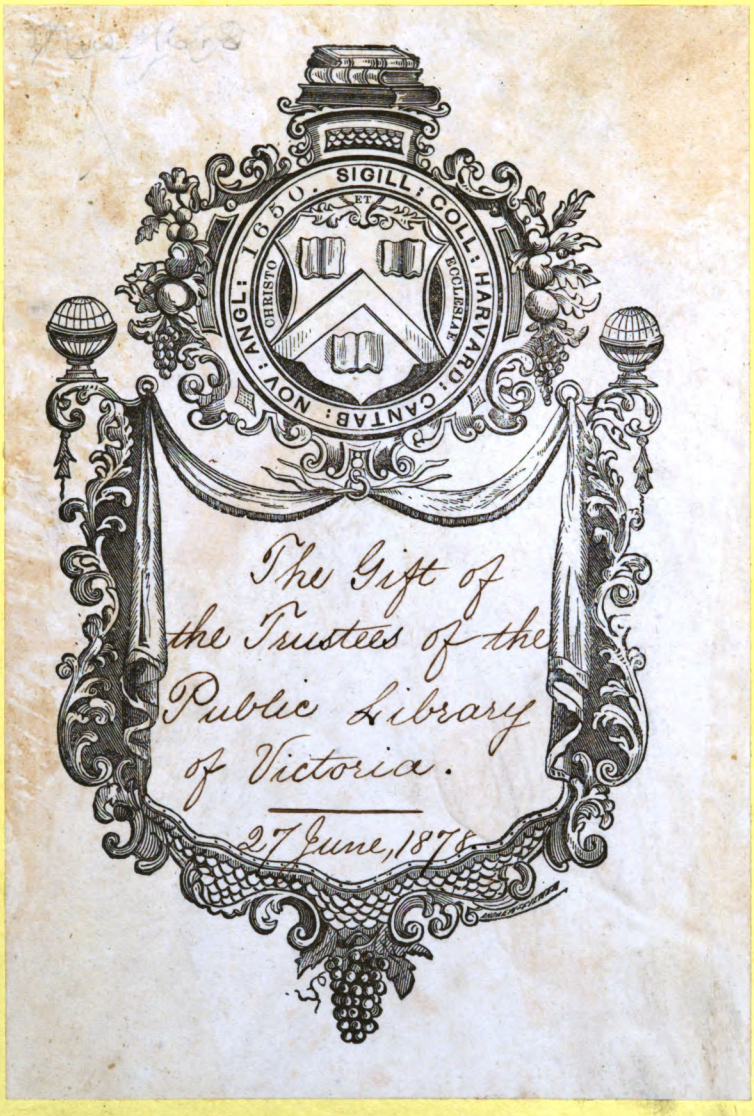
LOEB MUSIC LIBRARY
ML 14ZP M

LECTURE
ON
MUSIC & POETRY
BY
SIR REDMOND BARRY

Digitized by Google

MASON, FIRTH, and M'CUTCHEON, Printers and Bookbinders.

Mus 96.8



MUSIC LIBRARY

Digitized by Google

Digitized by Google

Digitized by Google

MUSIC

AND

POETRY.

BY SIR REDMOND BARRY.

Melbourne:
MASON, FIRTH, & M'CUTCHEON, PRINTERS,
51 & 53 FLINDERS LANE WEST.

DECEMBER, 1872.

Digitized by Google

~~Mus. 108.2~~

HARVARD UNIVERSITY LIBRARY

Mus 96.8

1878, June 27.
Gift of the Trustees
of the Public Library
of Victoria.

Digitized by Google

LECTURE

ON

MUSIC AND POETRY.

"For eloquence the soul, song charms the sense."

Par. Lost, II., 556.

"Give me some music—music, moody food
Of us that trade in love."

Antony and Cleopatra, Act II., S. 5.

"Music, Ho! music, such as charmeth sleep."

Midsummer Night's Dream, Act IV., S. 1.

"Preposterous ass! that never read so far
To know the cause why music was ordained.
Was it not to refresh the mind of man
After his studies or his usual pain?"

Taming the Shrew, Act III., S. 1.

"Vacuæ carmina mentis opus."

Ovid, Sappho to Phaon.

LADIES AND GENTLEMEN—Some time since I had the honour of addressing, to an audience assembled in this Hall, a Lecture on that department of the "Fine Arts" which embraces Architecture, Sculpture, and Painting. I now propose to offer for your consideration some remarks upon Music and Poetry, which will complete the introduction of the subject.

This distribution and separate examination may be considered not inappropriate, inasmuch as the ideas respecting the different branches presented for investigation are conveyed to the mind through distinct organs; and as the impressions forced upon us on beholding a stately edifice, an agreeable picture, or a life-like statue, are originally produced by the reflections on the retina of the eye, so the effects generated by the performance of a thrilling strain of enlivening music, or the luxurious melody of harmonious sounds, as

Digitized by Google

well as by the recitation of sonorous numbers, or of affecting verses, owe their origin to the pulsations on the tympanum of the ear.

In this I may be, perhaps, restricting too narrowly the channel of communication between the mind and this external sense, for though the accurate may insist that the impulses caused by hearing pleasing music and excellent poetry pass solely through the medium of the ear, we are all conscious of having experienced on such occasions a dilatation of the frame, a sympathetic vibration of the system, as if the body were an instrument drinking in the sounds at every pore, and we may be induced on reflection to admit that the poet uses no hyperbole when he exclaims—

> "I was all ear,
> And took in strains that might create a soul
> Under the ribs of death."

As sight and hearing are produced by operations of the eye and ear less perceptible to feeling and less obvious than those which employ the other senses, and, as it were, without any palpable resistance by or pressure on those organs, and as they minister more extensively and effectually to the intellectual portion of man than the other external senses, they are well deserving of the poetic epithets and attributes by which they have been distinguished.

One has been appropriately designated "the window of the soul;"* and who can remain insensible to the lamentations of the illustrious Milton for his loss of sight, and his pathetic and eloquent mourning over a privation to him so severe ?† or who is unaffected by the earnest pleading of Prince Arthur, to which the ruthless Hubert yields at last ?‡

The other has been styled by Sophocles "the fountain of

---

* Animi fenestræ oculi et omnis improba cupiditas per oculos tanquam canales introit.—*Salvianus, de Providentia*, Lib. 3. Burt. *Mel.*, Part 3, S. 2., M. 3, Subd. 3.

† *Paradise Lost*, Bk. III. *Samson Agonistes.*

‡ Shakspeare, *King John*, Act IV., Sc. 1.

Digitized by Google

hearing."* Shakspeare, indeed, employs a somewhat homely expression when he causes Imogen to say to Pisanio, using a like figure of speech—

"Love's counsellor should fill the bores of hearing
To the smothering of the sense."

Cymbeline, Act III., S. 2.

Yet who is there who is not touched by the purely poetical delicacy of the description of deafness, one of the most distressing afflictions of old age, when it is said by the Preacher—

"The daughters of music are brought low."

Eccles. xii. 4.†

Distinct senses being appealed to by the different branches of the Fine Arts, it is worthy of the subject to consider in what manner these respective arts affect the mind. It must be remembered that language, the vehicle for the communication of ideas, is twofold—natural and artificial. Every animal, in common with man, is endowed with the former, to enable it to express, in an intelligible manner to its own species, such wants, sensations, or desires as are necessary for its preservation or the continuance of its kind. It is both voluntary and involuntary, and not merely vocal, but consists also in assumed or spontaneous postures or gestures, as well as certain uncontrollable indications.

Thus Pity, while it sheds an air of benevolence on the countenance, fills the eye with a sympathetic humidity; ‡

* Œdip., *Tyr.*, 1387.

† For a still more remote allegorical expression see Hosea xiv. 2—"Take with you words and turn to the Lord; say unto him, Take away all iniquity, and receive us graciously. So will we render the calves of our lips," *i.e.*, sacrifice of thanksgiving. There is also a beautiful image of the same nature in Isaiah lvii. 19—"I create the fruit of the lips," *i.e.*, speech.

‡ "Les Larmes sont le langage muet de la douleur."

VOLTAIRE, *Phil. Dic.*, in Voc. "Larmes."

"Speak, then, for speech is morning to the mind,
It spreads the beauteous images abroad,
Which else lie furled and clouded in the soul."

DRYDEN'S *Duke of Guise*, Act II., Sc. 1.

Mollissima corda
Humano generi dare se Natura fatetur, [Quæ

Digitized by Google

Tears betray the extremes between the most rapturous joy and the most poignant grief; while Appetite, arousing a sensual craving, overcasts the face with an animal glow, and supplies a redundant moisture to the lips. Fear strikes upon the features a hue of pallor—

> "Nay, guiltiness will speak,
> Though tongues were out of use."
>
> *Othello*, Act V., S. 1.

Modesty calls up a mantling blush upon the cheek—

> "Heaven kindly gives our blood a moral flow,
> Bids it ascend the glowing cheek, and there
> Upbraid that little heart's inglorious aim
> Which stoops to court a character from man."
>
> YOUNG, *Night* VII.

Shame suffuses it with a deeper and incarnate dye; by the restless movements and ever-changing positions, the quivering lip, the faltering tongue, the wandering and unsteady eye, guilt stands confessed in self-convicted deformity.

And as these natural signs form an universal language, which no diversity of speech or difference of race can confound, the humble or abject tone of supplication, and the acute accent of pain, the attitude or aspect assumed to inspire confidence or create distrust, to express humility or arrogance, to denote reverence or detestation, are as well

---

> Quæ lacrymas dedit; hæc nostri pars optima sensus.
> Plorare ergo jubet causam lugentis amici,
> Squaloremque rei, pupillum ad jura vocantem
> Circumscriptorem, cujus manantia, fletu.
> Ora puellares faciunt incerta capilli.
> Naturæ imperio gemimus, cum funus adultæ
> Virginis occurrit, vel terra clauditur infans,
> Et minor igne rogi.
>
> *Juv. Sat.* V., 131.

Omnis enim notus animi suum quemdam a natura habet vultum et sonum et gestum, totumque corpus hominis et ejus omnis vultus omnesque voces, ut nervi in fidibus, ita sonant, ut a motu animi quoque sunt pulsæ. Nam voces ut chordæ sunt intentæ, quæ ad quemque tactum respondeant, acuta, gravis, cita, tarda, magna, parva; quas tamen inter omnes est suo quæque in genere mediocris. Atque etiam illa sunt ab his delapsa plura genera, lene, aspertum, contractum, diffusum; continenti spiritu, intermisso, fractum, scissum; flexo sono attenuatum, inflatum. Nullum est enim horum similium generum, quod non arte ac moderatione tractetur.—*Cicero, de Orat.*, III. 57.

Digitized by Google

understood by the savage of the wilderness as by the most accomplished courtier.

The latter, artificial language, is peculiar to man, and notwithstanding the force of the learned arguments advanced in the debates between the ancient Stoic and Platonic philosophers—

"Utrum nomina rerum sint natura an impositione"—

"Whether words be assigned by some inherent principle of our nature or determined by mutual agreement,"—it is now generally received that as a system it is purely conventional. It springs from a particular compact by which it is resolved that a certain symbol shall be recognised as the representative of an idea.

Now, it is clear that the natural language is confined to the passions or sufferings in the abstract; it admits of but a limited vocabulary; it cannot enter into nor express the multifarious refinements of ideas which the gradually progressive advancement of mankind from a state of nature to a high state of civilisation has called into being. It must, therefore, hold a rank inferior to that which is the offspring of the human mind, advanced by the most assiduous cultivation.

But these arts may, without injustice, be classified as adopting these different modes of addressing the intellectual faculties through the external senses.

Architecture, an original science though it be, and without a prototype in nature, raises in us ideas of magnitude, grandeur, solidity, durability, proportion, lightness, convenience, or the reverse.

Sculpture, an imitative art, which owes its chief excellence to veracity, and in which one solid substance is made to represent another, in consequence of the nature of the materials in use and the severity and simplicity of its style, is restricted as to subjects within a limited range, which it may not transgress without not only violating its own prescribed rules, but displeasing or shocking the beholder. In its enchanting works, it is true, we are presented with the most perfect models of the human frame in the most

Digitized by Google

striking positions, representing with the strictest fidelity its beauties and proportions. As the eye cannot at once embrace all the parts of a statue, it presents many points of view from which it may be inspected to advantage, and from each it offers to the beholder the subject as having assumed, as it were, a different form; while in a painting comprising many figures they necessarily bear a determined relation one to the other, and as the rays of light cast on them are assembled with reference to a certain position, from which they are supposed to emanate, it seldom happens that a picture can be viewed with equal satisfaction from more than one point.

Moreover, the projecting members of a picture (an effect produced by the illusion of shadowy relief) appear much flattened when contrasted with the solid body of a statue placed by its side. Notwithstanding these favourable circumstances, however, sculpture cannot with safety venture on a representation of the mixed passions, and having but one style, though it be the noblest and most dignified, it bears so close an affinity to painting that it may almost be said to be the same art employed on different materials.

As an art painting is more captivating to the general class of beholders, it is not so disdainful in its selection of subjects, and as their beauties are heightened by colour, perspective, and other resources denied to sculpture, the effects produced are more varied. However, if we explore the full range of its discursive operations, we shall find it deficient in many important particulars.

It may fascinate the eye and rivet the mind; the image which it offers in the most engaging dress may produce a vivid and a lasting charm; but curiosity receives at the first glance all the satisfaction painting can bestow. It lacks the persuasive power of eloquence which falls from the tongue, enforced by appropriate action. It is not capable of being enriched to the same extent as language is, by apostrophe, metaphor, simile, and the figurative application of attribute; and as it addresses the reasoning powers through the remote channel of allegory, which employs

Digitized by Google

fictitious things and personages to shadow forth the truth, it fails to produce such conviction as is within the scope of argument. A difficulty, therefore, presents itself when we endeavour to conceive how Parrhasius succeeded in depicting the Demon Atheniensium exhibiting at once so many conflicting passions.

Volebat namque varium, iracundum, injustum, inconstantem: eundem exorabilem, clementem, misericordem, excelsum, gloriosum, humilem, ferocem fugacemque, et omnia pariter ostendere.—*Pliny*, Book 35, chap. 36.

It is equally difficult to comprehend the composition of the celebrated picture of Calumny by Apelles.* Ptolemy is represented seated on his throne, with ass's ears, listening to the charge brought by Antiphilus that Apelles was concerned in the conspiracy of Theodotus, the Egyptian governor of Cœle-Syria. Suspicion and Ignorance are at his sides—Calumny drags in a youth by the hair. She is preceded by Envy, followed by Deceit and Artifice, Repentance and Truth being in the background. To decipher this complicated piece requires a thorough understanding of iconology.

In sculpture as well as in painting there is the like vagueness and uncertainty in assigning to allegorical personifications attributes by which they can be constantly recognised by all. Thus, when Canova proposed his group of figures for the tomb of Titian, A.D. 1792, they were accepted as representing the actions and passions designated by him. However, the subscriptions to defray the cost of execution proving insufficient, the work was not carried out, and the sculptor, unwilling to lose altogether the fruit of his labour, by a few dexterous alterations converted the design so as to accommodate it to the purpose of a monument of Christina, Consort of Duke Albert, of Saxe Teschen—to be seen now in the church of the Augustines at Vienna. The original colossal dimensions were reduced. By removing her veil, and the addition of an urn, Painting was transformed into Virtue; Sculpture and Architecture became Innocence and Piety; Charity followed, leading an old man and carrying an orphan. The mourning lion, emblematical of the Venetian State, became the guardian of

* Lucian.

Digitized by Google

the mausoleum, he himself being under the care of a keeper representing Grief. Two Genii, intended originally to support a medallion of Titian, were transformed into the genius Felicity and an Angel holding a branch of palm. The metamorphosis became thus complete.

But Poetry, prodigal of all the embellishments enumerated above, possesses the rare faculty of unfolding the most delicate and obscure emotions, of evolving from its hidden recess the germ of thought; by progressive steps expanding it into matured and lofty sublimity, and elevating the mind with the subject into the realms of fancy—while this effect is accelerated, refined, and heightened by the aid of music.

To illustrate this in each instance by example:—What statue, however exquisite, or painting, however excellent, can convey such a multitude of ideas as crowd upon the mind on reading this passage?—

> "Woe to the hand that shed this costly blood!
> Over thy wounds now do I prophesy
> (Which, like dumb mouths, do ope their ruby lips
> To beg the voice and utterance of my tongue).
> A curse shall light upon the limbs of men;
> Domestic fury and fierce civil strife
> Shall cumber all the parts of Italy.
> Blood and destruction shall be so in use,
> And dreadful objects so familiar,
> That mothers shall but smile when they behold
> Their infants quarter'd with the hands of war,
> All pity chok'd with custom of fell deeds;
> And Cæsar's spirit, ranging for revenge,
> With Até by his side, come hot from hell,
> Shall in these confines, with a monarch's voice,
> Cry Havoc! and let slip the dogs of war,
> That this foul deed shall smell above the earth,
> With carrion men groaning for burial."
>
> —*Julius Cæsar*, Act III., Sc. I.

Or this description of the fall of Satan and his angels:—

> "Hell heard the unsufferable noise. Hell saw
> Heav'n ruining from Heav'n, and would have fled
> Affrighted; but strict fate had cast too deep
> Her dark foundations, and too fast had bound.
> Nine days they fell. Confounded Chaos roar'd
> And felt tenfold confusion in their fall,
> Through his wild anarchy: so huge a rout
> Encumbered him with ruin." —*Paradise Lost*, Book 6, 867.

Digitized by Google

Or how can the eminently picturesque description in Ossian, of the young Fillan, the son of Fingal, be pourtrayed?—

"On his spear leans Fillan of Selma, the son of Clatho, in the wandering of his locks. Thrice he raises his eyes to Fingal, his voice thrice fails him as he speaks. My brother could not boast of battles; at once he strides away. Bent over a distant stream he stands—the tear hangs in his eye. He strikes at times the thistle's head with his inverted spear."—*Temora*, Book III.

It is only necessary to repeat the passionate exclamation of Juliet, to show that, though highly figurative, it is not capable of representation by either of those arts:—

"Bondage is hoarse, and may not speak aloud—
Else would I tear the cave where echo lies,
And make her airy tongue more hoarse than mine,
With repetition of my Romeo's name."

—*Romeo and Juliet*, Act II., Sc. 2.

Add the description of the death of Troilus:—

"Parte alia fugiens amissis Troilus armis.
Infelix puer, atque impar congressus Achilli,
Fertur equis, curruque hæret resupinus inani.
Lora tenens tamen: huic cervixque comæque trahuntur
Per terram, et versa pulvis inscribitur hasta."

—*Æn.* i., 478.

Again, a picture which represents the Creation fills us with surprise and delight; we behold virgin nature investing herself with her bridal robes—beneath the artist's pencil the plains expand, the trees put forth their leaves, the mountains rear their beetling fronts—

"The grey-eyed morn smiles on the frowning night."

But can this, however grand the design or bold and masterly the execution, excite us in the same degree as the few and simple words—"Let there be light, and there was light;" a sentence which drew from the renowned critic Longinus the remark that—"The Hebrew legislator, no ordinary man, having conceived a just idea of the power of the Deity, has majestically illustrated it in the beginning of his law, furnishing an example of the true sublime."—*Essay on the Sublime.*

And yet to what a super-eminent degree of exaltation are not our senses carried away when these words burst on our

Digitized by Google

astonished ears in the chorus of Haydn; when we may imagine we hear the Almighty fiat echoed by the angelic choir, and that we behold the orb of day piercing through and rending asunder the mantle of chaotic darkness, irradiating space and filling the heavens with the effulgence of his beams.

There is also a peculiar distinction between the modes of production of the works of these respective branches of the Fine Arts.

The practice of Architecture is directed by general and even mechanical rules; these are also subservient in a degree to the Painter and the Sculptor; but as the professors of these latter arts undertake the representation not only of the forms of animate and inanimate nature, but also of the emotions and passions of the human soul, manual dexterity avails but little indeed, unless it be quickened by fancy and guided by a tutored observation and a chastened taste.

However, when the ideal model of perfection of the object to be represented is bodied forth, the work of the operator is concluded; the spectator has but to turn his eye upon the frowning tower, the airy spire, the glowing canvas, or the swelling marble, and until Time has laid his destructive hand on the materials, and crumbled the mass or effaced the outlines, these objects remain to give rise to the same idea in the minds of those who behold them.

Still, they are mute, they are unvarying; their situation is fixed; they must be visited by their admirers: the organ through which they wake up the elements of intellectual enjoyment is dependent on the aid of light; without it the most laboured performances of the most highly-favoured artists are to the most keen-sighted "without form and void:" and even when beheld under the most felicitous combinations of light and shade, there is an absence of mutuality of gratification on the part of the spectators; each views independently either the comprehensive whole, or dwells on some subordinate and particular beauty, and from the contemplation derives his individual satisfaction; all are not at once impressed with the same idea.

Digitized by Google

The impression they produce is, it is true, the deepest which can be produced instantaneously; a remarkable circumstance, as it requires no effort, but appears to be of spontaneous growth: nevertheless, although Horace goes so far as to affirm "that those matters which are admitted by the ear affect the mind less forcibly than those submitted to the faithful eyes,"

> "Segnius irritant animos demissa per aurem,
> Quam quæ sunt oculis subjecta fidelibus."
>
> *Ars Poet.*, 180.

A doctrine indeed put into the mouth of Candaules by Herodotus, Clio. VIII., advanced by Polybius on the authority of Heraclitus, and established in a remarkable manner by the orator Hyperides,* as also rendered with the greatest felicity by Shakspeare, although, perhaps, unconscious of the existence of the original—

> "Action is eloquence, and the eyes of the ignorant
> More learned than their ears."
>
> *Coriolanus*, Act III., Sc. 2.

These arts are apparently defective in this particular, that the history of the subjects they deal with is necessarily confined to a single instant of time, and is incapable of carrying on a succession of incidents; while it is rare to find that any sympathetic passion can be raised to its summit without, if not a succession, at least a reiteration of impressions.

With the works of the musician and poet it is otherwise, and the result produced by them is also characteristically different; they have to embody that which is purely intellectual; the notes which the musician modulates into a delightful symphony or a resounding chorus, unlike marble, canvas, and colours, the tangible materials of the former artists, lie dormant until summoned by the master-spirit

* Hyperides, son of Glaucippus, was an Athenian orator, and a rival of Demosthenes, put to death by Antipater, B.C. 322. He once defended the celebrated Phryne, accused of impiety, and when he perceived that his eloquence was ineffectual, he removed the veil from the face of his client, upon which the judges, influenced more it is supposed by her exquisite loveliness than by his oratory, and more to be commended for their gallantry than integrity, acquitted her.—*Athenæus, Deip.*, lib. xiii.

Digitized by Google

from their slumber in the body of the violin or the tubes of the organ; and until it is his high privilege to

> "Wake into voice each silent string,
> And sweep the sounding lyre."
>
> *Pope, Ode to St. Cecilia's Day.*

Their existence, after the labours of composition are ended, depends in many instances also on the agency of others, and that existence is brief and transitory; the sound which announces their birth is the knell of their death; the words adopted as the symbols for conveying the ideas of the poet fade away into ether at the moment the tongue gives them utterance.

Yet, evanescent and transient as are these sounds, the materials of the musician and poet are indestructible. Those melodies, of the most ancient of recorded musicians, which have been preserved, are to our ears as fresh and new as they were to those of the persons who heard them at the first hour they were sung. We can now, after the lapse of ages, dwell with a holy rapture on the divine hymns of the minstrel monarch, and the sublime productions of other inspired writers. The lofty compositions of the earliest of known heathen poets still call forth the applause of the present time, and will command the approbation of ages yet to come. And they have not only survived most of the laboured productions and stupendous works of coeval periods in the other branches of art, but they flourish with a robust and perennial vigour, and suffer no impairing debility from the accumulation of centuries.

These performances also possess this immeasurable superiority, they are reproductive to an indefinite extent, and their reproduction is not mere imitation or multiplication of which the others are capable, but is invested with all the charms of originality, and at each fresh representation, when addressed to an audience, differing from the former in genius, mood, or disposition, or to the individual influenced by altered circumstances, feelings, or temperament of mind or body, they can excite new passions, or strike with some latent beauty unappreciated before.

They can, moreover, at the most remote and distant parts

Digitized by Google

of the globe, at the same instant, please both the isolated recluse and congregated hundreds; may melt the human heart to pity, or fire the soul with heroic aspirations. And they affect the individual and the assembled auditory alike, though not perhaps in the same degree, for the visible communion of numbers imparts sympathetically an inconceivable intensity to those feelings aroused less actively in the solitary individual.

They do not content themselves with arresting thought and fixing the mind upon one or on several co-existent ideas, but they lead on the hearers by a pleasing train of tasteful imagery or harmonious modulation, kindling affections in the inmost depths of the soul, until, entranced by the rapid succession of varying emotions, all are together hurried on to the same climax of delight and wonder.

The origin of Music, as well as that of Poetry, must necessarily be enveloped in the mists of obscurity, and inquiries based on scanty facts, fallible hypotheses, and illusory probabilities, are more entertaining to the antiquarian than instructive to the reader. The simplicity of manners in infant communities, and the ignorance of primitive people in the arts of polished life, together with the admixture of truth and fiction in their traditions, cause the narration of events to be transmitted with so much uncertainty that the path of the investigator is impeded by difficulties almost insurmountable. Still we are not justified in confining our researches on the subject to the history of any one kindred or people, for *Music*, viewed as a science which gives vitality to those harmonical constituents which exist in an undefined and incorporeal state in nature; and *Poetry*, considered as the art of creating from intellectual materials, by an effort of the imagination, that which is beautiful, pathetic, sublime or terrible, imposing or repulsive; of adorning that creation with all that is most captivating and alluring; of recalling images from the past, awakening them from the sleep of death*—nay, of evoking

* This is done by the use of the figure called Prosopopœia:—"The voice of thy brother's blood crieth unto me from the ground" (Gen. iv. 10). "When

Digitized by Google

them from realms beyond the tomb, and the finite limits of this worldly sphere; of impersonating abstract idealities, endowing with life and speech things inanimate and speechless, surprising the mind, charming the senses, or agitating the passions; these, I say, Music and Poetry have, by the benignity of Providence, been extended even to those races which we are accustomed to call barbarous and savage.

The Greeks, who reverenced Music much more highly than the Romans did, honoured it as the foundation of all the sciences.*

Their poetry, to which rhyme or the consonance of vocal sounds was unknown, and which was usually accompanied by Music, depended for its melody essentially on rhythm, or the relative duration of time employed in pronouncing the syllables in a verse. They consequently devoted themselves with great attention to the regulation of the laws of melody, many of their philosophers being of opinion that all the dispositions of physical existence bore a certain determined relation to a particular system of concords. They attributed the instruction of their ancestors in the art of Music to direct divine benevolence, and adored Apollo, Minerva, Mercury, the Muses, and other deities, as presiding over it, governing and inspiring its professors. The tales of the nymph Syrinx, transformed into a reed to escape from the importunate pursuit of Pan, from the tubes of which plant the

---

the ear heard me, then it blessed me; and when the eye saw me, it gave witness to me" (Job xxix. 11). Again,

> "We ransack tombs for pastime; from the dust
> Call up the sleeping hero; bid him tread
> The scene for our amusement."
>
> *Young's Night Thoughts*, ix.

> "I ask the earth have not the mountains felt?
> I ask yon heaven, the all-beholding sun,
> Has it not seen The Sea in storm or calm,
> Heaven's ever-changing shadow spread below?
> Have its deaf waves not heard my agony?"
>
> *Shelley's Prometheus Unbound.*

* Scimus enim musicen nostris moribus abesse a principis persona: saltare vero etiam in vitiis poni; quæ omnia apud Græcos et gratia et laude digna ducuntur (Cor. Nep. in Epam. i.).

Digitized by Google

disappointed god formed a pipe, designated by his name; of Marsyas, flayed alive by Apollo, victorious over him in a musical contest; and of Midas, whose ears were converted into those of an ass, as a punishment for the pravity of his judgment in maintaining that the performance of Pan,* in singing and playing, was superior to that of Apollo, (though of Grecian invention,) have formed the subjects of some of the most agreeable poetry of Ovid in his *Metamorphoses.*

Moore, in the "Fudge Family in Paris," gives a modern political version of this myth:—

"Great King Midas,
Who, though in fable typified as
A royal ass by grace divine,
And right of ears most asinine,
Was yet no more in fact historical,
Than an exceeding well-bred tyrant,
And these, his ears, but allegorical,
Meaning informers kept at high rent."

The speculative Lucretius denies to music this graceful genealogy, and deduces from a less poetical source the combination by mankind of harmonious sounds. Assuming that the music of nature first enthralled the ear, he suggests that imitation was the first active principle which impelled man to attempt the art. He says—

"At liquidas avium voces imitarier ore
Ante fuit multo, quam lævia carmina cantu
Concelebrare homines possent, aureisque juvare.
Et zephyri cava per calamorum, sibila primum
Agresteis docuere cavas inflare cicutas.
Inde minutatim dulceis didicere querelas
Tibia quas fundit digitis pulsata canentum
Avia per nemora ac sylvas saltusque reperta
Per loca pastorum deserta atque otia dia."—Lib. V. 1378.

* Ausus Apollineos præ se contemnere cantus
Judice sub Tmolo certamen venit ad impar.
Monte suo senior judex consedit; et aures
Liberat arboribus. Quercu coma cœrula tantum
Cingitur; et pendent circum cava tempora glandes.
Isque Deum pecoris spectans in judice dixit
Nulla mora est. Calamis agrestibus insonat ille
Barbaricoque Midan (aderat nam forte canenti)
Carmina dilinit * * partem damnatur in unam
Induiturque aures lente gradientis aselli.—*Ovid, Met.* xi., 155.

Digitized by Google

Thus rendered by Mr. Good:—

"And from the liquid warblings of the birds
Learn'd they their first rude notes, ere music yet
To the rapt ear had tun'd the measur'd verse,
And zephyr whispering through the hollow reeds
Taught the first swains the hollow reeds to sound.
Whence woke they soon those tender trembling tones,
Which the sweet pipe, when by the fingers prest,
Pours o'er the hills, the vales, and woodlands wild."

Capella, of Madaura, in Africa, who lived in Rome, under Leo the Thracian, about A.D. 457, and wrote a curious work on music, adopts the same source of derivation.

But I am by no means willing to receive so servile a paternity for such a liberal science, and it is but a shadowy style of argument which attempts to rob "MAN," the only reasoning animal in creation, of originality in the discovery of what is eminently inventive. It is usual to say that birds sing, nevertheless an imitation of their notes is accomplished by whistling, piping, hooting, screaming, crowing, rather than by the vocal effort which we call singing.* The first musical efforts were doubtless unskilful and monotonous, but it does not necessarily follow that man was a slavish copyist; and it is conceding as much as need be granted if we admit, that during the gradual development of the art the murmuring of the waterfall, the sighing of the wind through trees, or its Æolian vibration through rocks, or the melody of the feathered choristers, suggested ideas which enriched the primitive melodies. And it is highly probable that its basis must have been sufficiently established before recourse was had to the adoption of extrinsic agency for inspiration.

* Kircher has investigated this question, and given expression in musical notes to the songs of several birds, amongst others of the nightingale, parrot, and quail. Sir John Hawkins pursues the inquiry further, and renders in notes part of the song of the blackbird, and the noise of the cuckoo, the "voice"† of the domestic cock, and the cackling of the hen after she has laid her egg. He sharply corrects the error of Kircher with respect to the intonation of chanticleer, and assures us with becoming gravity that the song of the blackbird consists of a true diatonic interval, while the exulting Dame Partlet indulges in a major sixth.

† "He shall rise up at the *voice* of the bird" (Eccles. xii. 4).

Digitized by Google

The charge of imitation may, with more apparent truth, be brought against the fabricators of artificial language, who, in selecting such words as buzz, whisper, rattle, crash (and similar words are to be found in all languages), have, by a figure termed onomatopœia, adapted the natural sound of the act, the idea of which they wish to convey, to the word, the medium of communicating that idea.

The most intimate association appears to have subsisted since the earliest times between the arts of music and poetry, and we may well suppose that as soon as the flexibility of the human voice, and its aptitude to the inflection of different tones, were ascertained, its cultivation for solitary or domestic recreation became a study.

The gift of speech, that invaluable blessing which of itself distinguished the "articulate speaking man" from the brute creation, became accordingly more enlivened and animated.

When the imagination glowed with the force of some sentiment which strongly possessed it, and the ordinary language was found inadequate to give utterance to the new and elevated idea, the forms of speech were invested with a more particular grace and beauty, and men's thoughts were clothed in phrases more vigorous and ardent. It was then discovered that the usual tone of voice but languidly expressed the emotions which agitated the breast.

A warm and affecting, or a loud and piercing tone, was consequently assumed, and the voice partook of modulations unattempted before. By augmenting or diminishing its volume, by sudden pauses, irregular bursts, rapid alterations, or studied repetitions, the effect of different passages was enforced, modified, heightened, or embellished. At last, not contented with even this improvement, the aid of mechanical ingenuity was invoked, and musical instruments were fabricated, which assisted the vocal powers by contributing a variety and extent of sounds of which the human voice was incapable.

We can judge of the great antiquity of instrumental music by calling to mind that it is recorded in the most ancient of writings extant among us, that Jubal, the eighth

Digitized by Google

in order of descent from Adam, was the father of all such as handle the harp and organ (Gen. iv. 21).

Peter de Riga, who wrote his *Aurora* at the beginning of the thirteenth century, adopted the idea that the attention of Jubal was first attracted to musical notes on observing the different sounds produced by the strokes of his hammer on an anvil; he says—

"Aure Jubal varios ferramenti notat ictus.
Pondera librat in his. Consona quæque facit,
Hoc inventa modo prius est ars musica, quamvis
Pythagoram dicant hanc docuisse prius."

Chaucer alludes to this—

"Although I coude nat make so wele
Songis, ne knew the Arte so al,
As coude Lameke's sone Tubal,
That founde out first the arte of songe,
For as his brothir's hamirs ronge
Upon his anvelt vp and downe
Thereof he tooke the firste sowne.
But Greekes saine of Pythagoras
That he the first finder ywas
Of th' arte; Aurora telleth so."

Dreme, 2, 1160.

Walter Mapes also gives credit to Pythagoras. He says:

"Frequens Pythagoras circa fabrilia
Trahit a malleis vocum primordia."

Apoc: Goliæ Episcopi, 43.

According to the notions of the middle ages, Pythagoras first made known to the Greeks the Seven Arts of the Schools. They were ranged under two divisions:—Trivium—Logic, Grammar, Rhetoric; Quadrivium—Arithmetic, Geometry, Astronomy, Music.

The legend ran that Tubal Cain was the inventor of these arts, and apprehensive that they might be lost, he engraved the principles of them on two pillars of stone. One of these pillars was subsequently found by Mercury, the other by Pythagoras.

Butler ridicules this derivation. When enumerating the subjects which his hero could prove, he says:—

"Who first made music malleable."

Hudibras, 1, 182.

Digitized by Google

This would at first tend to the supposition that even in those early times, before the deluge, stringed and wind instruments were in use; and the chief difficulty in deciding the question arises, as it appears to me, from the inappropriate adoption of the word "organ" in the English version.

In the Hebrew the word is "huggab," and deriving it from the verb "haggab," which signifies primarily "to blow," it may be translated a pipe, or as it is otherwise rendered in Greek, "to place upon or adapt," may perhaps imply an instrument similar to the former mentioned in the text.

In the Greek Septuagint, the instruments are called psaltery and harp, a translation adopted by Whiston in his edition of the *Antiquities of the Jews* by Josephus, who records the same circumstance.

In the one hundred and fiftieth psalm the same word occurs, where it is rendered in the Septuagint organon, in the English "organ;" but this I can hardly conceive to be conclusive of the fact of the instrument being a wind instrument; for Lucian uses the same word, literally translated organ, when he describes Apollo as relating to Vulcan how Mercury converted the shell of a tortoise into a musical instrument. From the account, it must have resembled a lyre, and indeed in the Greek language the other name for it was chelone, derived from chelus, a tortoise, as in Latin it was called testudo. The god produced tones from it which excited the envy of the narrator.

Dryden makes no allusion to a wind instrument when he celebrates the invention of Jubal. He may have had the above-quoted passage of Lucian in his mind when he says—

"What passion cannot music raise and quell?
When Jubal struck the CHORDED SHELL*
His list'ning brethren stood around,
And wond'ring on their faces fell,
To worship that celestial sound."

---

* The shell is by the figure called Metonymy made a classical generic type for music.

"'Twas Milton struck the deep-toned shell,
And as the choral warblings round him swell,
Meek Newton's self bends from his state sublime,
And nods his hoary head and listens to the rhyme."—*Gray.*

Digitized by Google

Whichever interpretation we accept, it is by no means probable that such an artificial complication as that of an organ would precede the construction of more simple wind instruments. Moreover the names given in the Latin tongue to several would justify the conclusion that, as different substances were resorted to, their structure became progressively more elaborate, and thus we are furnished by the nomenclature with a key to the history of mechanical improvement.

Thus Calamus and Arundo, which signify a reed, and Avena and Stipula, a corn stalk or stubble, were names given to the pipe formed, in its rudest state, of such materials; Concha, a shell, is mentioned by Virgil as a martial instrument; Cornu, which means a horn, was the name still retained after it had been discovered that sounds could be produced by blowing through it, and Æs, the name for brass, was applied after that metal was substituted for the animal substance. Buxus, a box tree, was given as the name of the instrument, when the wood of that tree was employed as suitable for its formation, as the name of Loton was given to another made from the wood of the lotus tree. Tibia, translated the bone of the leg, also means a flute, which would induce the apprehension that the discoverer had been sacrilegiously whistling through the shin-bone of an ancestor.

The organ, *the* instrument, so-called by pre-eminence, being the most powerful and harmonious of all instruments, is said to have been invented by Ctesibius, an ingenious mathematician of Alexandria, who flourished about B.C. 250.* He applied his mechanical knowledge to furnish an artificial supply of air for the pipes, and accomplished his purpose by means of hydraulic apparatus.

Some historians contend that the organ was not uncommon at Rome in the time of Nero, and even assert that the tyrant himself performed on the instrument. It is recorded of him that on one occasion, when intelligence arrived of disasters in Gaul, he, without consulting the

* Vitruvius IX. ix.

Digitized by Google

senate or the people, summoned some of the leading men to his house, and after a hurried consultation amused himself by taking them to see some musical instruments played by water, and explaining the principles of the contrivance.*

It does not appear to have been called into general use until the eighth century, at which period (if we may give credit to the statement of contemporary writers) the Emperor Constantine Copronymus presented one, together with various other musical instruments, to King Pepin of France, son of Charles Martel.

Mention is made of the organ by Claudian the poet, also a native of Alexandria, who flourished at the time of the Emperors Arcadius and Honorius, A.D. 400.

> "Et qui magna levi detrudens murmura tactu
> Innumeras voces, segetis moderatur ahenæ
> Intonet erranti digito—penitusque trabali
> Vecte laborantes in carmina concitet undas."

Probably the first used in England, was presented by the celebrated St. Dunstan to the Abbey of Glastonbury, in the reign of King Edgar, about A.D. 960. It was fabricated by the hands of the saint, the pipes were of brass, and on it were inscribed two lines—

> "Organo de sancto præsul Dunstanus Aldhelmo
> Perdat hic æternum qui vult hinc tollere regnum."

Thus rendered in doggrel metre:—

> "To Glastonbury's sacred shrine I, Dunstan, here have given
> This organ: may who takes it hence ne'er reach the realms of Heaven."

William of Malmsbury relates that Gerbert, the Monk, better known as Pope Sylvester II., presented to the Cathedral of Rheims, when he was Archbishop of that See, in A.D. 1002 (as proof of his mechanical skill), a clock and hydraulic organ, the latter of which was constructed with a surprising

---

* Ac ne tunc quidem aut senatu aut populo coram appellato quosdam e primoribus viris domum evocavit; transactaque raptim consultatione reliquam diei partem per *organa hydraulica* novi et ignoti generis circumduxit, ostendens que singula de ratione ac difficultate cujusque disserens, &c., &c.—*Suetonius, Nero*, 41; *Athenæus, Deip.* iv. 75; *Anthol. Græc.* iii. 13.

Digitized by Google

ingenuity, and the air was made to escape in a wonderful manner by the force of heated water, which filled the cavity of the instrument, causing the brazen pipes to emit modulated sounds through the multifarious apertures.

The sacred writings abound with allusions to music, and afford numerous instances of recourse being had to it on various occasions.

Thus when Jacob had departed clandestinely from the house of his father-in-law, he was reproachfully asked by Laban, who pursued and overtook him—"Wherefore didst thou flee away secretly, and steal away from me, and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp" (Gen. xxxi. 27).

After the successful passage of the Red Sea, Moses, in the fervour of his enthusiastic rejoicing, broke forth with the children of Israel into a sublime hymn, and Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances (Exod. xv. 20), and in responsive chorus gave utterance to triumphant and pious feeling.

The daughter of Jephtha, in an unpropitious hour, welcomed her father "with timbrels and with dances" (Judges xi. 34); and in like manner "the women came out of all the cities of Israel, singing and dancing, to meet King Saul, with tabrets, with joy, and with instruments of music" (1 Sam. xviii. 6). In Judith's song of Praise, her exordium is "Begin unto my God with timbrels, sing unto my Lord with cymbals" (Judith xvi. 2).

But it was not solely on occasions of rejoicing that recourse was had to MUSIC; before the invention of letters mankind possessed no means of transmitting to their descendants permanent records of the precepts of religion, their devotional exercises, the normal rules of civil government, or the remarkable actions of their renowned sages and heroes.

The preservation of these depended upon tradition, and they were entrusted to the fleeting memory; it became necessary, therefore, to labour to produce on the mind a

Digitized by Google

vivid impression of the principles to be inculcated, or of the deeds to be celebrated; and to cause the impression thus produced to be retained with fidelity and tenacity.

The rude effusions which the enthusiasm of superstition, fancy, or passion suggested to untutored men, required condensation; and as this became a subject of increased solicitude, it gave rise to a studied brevity and conciseness, an epigrammatical antithesis and rhythmical cadence, an unusual collocation of words, and the employment of daring metaphor, in which we may trace the first outlines of Poetry.

It is in this sense that Poetry has been said to be the "Elder brother of Prose:" not indeed that at any time the ordinary discourse of mankind was conducted in verse, but that the portion of their communication, which was worthy of being remembered by a future age, was embalmed for preservation in poetic numbers. Even after the invention (or perhaps the introduction into Greece) of the art of writing, priests, statesmen, historians, and philosophers, continued to deliver their instructions and sentiments in Poetry. For it was not until the time of Pherecydes, a philosopher of Syros, who flourished about B.C. 570, and who was the disciple of Pittacus, and tutor of Pythagoras (the philosophical tenets of the latter of whom were preserved in the celebrated "Golden Verses," though these are attributed by some to Lysis, the master of Epaminondas), that philosophical doctrines *in prose* were usually committed to writing; nor until the age preceding that of Herodotus, who came into notice about B.C. 445, that history was known in any other form than that of poetic legends similar to our "Border Tales." Nor did the Romans, as it is asserted, adopt that essential style of writing until the age of Appius Claudius, surnamed Cæcus, or the blind, who lived about B.C. 280.

In order, therefore, to attract attention to the subject on which the ancient bard exerted his talents, and to cause the fruit of his labour to obtain an extensive circulation amongst his cotemporaries, he was forced to render the melody of his numbers so agreeable to the ear, the bold figures and

Digitized by Google

highly-wrought descriptions so pleasing to the imagination, the pathetic alternations of joy, grief, love, anger, pity, and terror, so affecting to the heart, and the exalted tone of dignified expostulation so convincing to the understanding, that one of the chief amusements of garrulous old age would be to repeat, and one of the highest enjoyments of ingenuous youth to listen to his verses, and treasure them in the store-house of the memory.

The sacred volume informs us, moreover, that music was appealed to by those prophetically inspired, either to inflame the ardour of their religious zeal, or to enable them to enunciate with more effect their heaven-sent messages.

Saul is told by Samuel, "It shall come to pass when thou art come thither to the city, that thou shalt meet a company of prophets coming down from the high place, with a psaltery and a tabret, and a pipe and a harp before them, and they shall prophesy" (1st Samuel x. 5).

And when the armies of Israel, Judah, and Edom went up against Moab, and were on the point of perishing in the wilderness for want of water, and King Jehoram made an appeal to the Prophet Elisha to declare the will of the Most High, he commanded that a minstrel should be brought to him—"And it came to pass, when the minstrel played, that the hand of the Lord came upon him" (2nd Kings iii. 15).

Another remarkable and affecting instance of the power of Music is afforded in the history of Saul, related with a simplicity and dignity peculiar to that work, that "When the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him" (1st Samuel xvi. 23).

Homer, in the *Iliad*, supplies us with a somewhat similar incident; he mentions that Achilles, when he withdrew himself from the princes assembled before Troy, relieved the monotony of his seclusion and that of his friend Patroclus with music, and when Phœnix, Ajax, and Ulysses were sent as delegates to him and arrived at his tent,

> "Amused at ease the God-like man they found,
> Pleased with the solemn harp's harmonious sound

Digitized by Google

(The well-wrought harp from conquered Thebae came,
Of polished silver was its costly frame).
With this he soothes his angry soul, and sings
Th' immortal deeds of heroes and of kings;
Patroclus only of the royal train,
Plac'd in his tent attends the lofty strain;
Full opposite he sat and listen'd long,
In silence waiting till he ceas'd the song."

Iliad ix., v. 246.

A similar example is afforded in modern history A.D. 1736, in the ascendancy achieved by the Italian singer Farinelli, over the morose and melancholy Philip V. of Spain. By his remarkable power of fascination he awakened a novel sensibility in the gloomy and phlegmatic soul of the king. Every night for ten years he sang to him the same four airs, and the influence of this singer's art was employed by the ministers to arouse the king to the discharge of his ordinary duties. In justice to the singer it should be observed that his power was never employed for an unworthy purpose.

If we undertake a literal and prosaic interpretation of the history of the heroic age of Greece, we shall find a profound and instructive moral concealed amidst the confusion of fable; and the harmless deception is calculated to elevate rather than degrade these arts, inasmuch as they were invariably instrumental in civilising a barbarous people.

The names of Amphion, Linus, Chiron, Orpheus, Thamyris, or Tiresias are usually associated in our minds with vague ideas of erratic extravagance or enthusiastic rhapsody, rendering the actual existence of such persons a matter of uncertainty; but taking that for which there must be some foundation for granted, it is easy to conceive that their attainments were so superior to those of the people around them, that an ignorant and credulous race would not fail to attribute to them superhuman abilities and præternatural powers.

Exalted by an intellectual supremacy, they well knew that the temperate language of cool reasoning was ill adapted to a fierce and impatient audience, whose occupation of war was relieved either by a torpid state of inaction, by the ferocious sports which reflected its image, or by the hazardous

Digitized by Google

amusement of the chase; accordingly the methods they proposed for introducing their ameliorating innovations were detailed with an eloquence at once impassioned and persuasive, to which being superadded the novel excitement of Music and versification, the passions of their hearers were swayed in the direction to which it was desired that they should be inclined, and were finally so calmed and soothed that the delighted rustics surrendered themselves, and were led unreluctant captives beneath the yoke of civilisation.

To these great masters* then is due much higher commendation than that unmeaningly lavished on those composers, whose selfish proficiency has been exercised for objects far beneath this philanthropic utility; for *they* struck the chord which vibrates in the human heart, *they* weaned the children of the desert from their wild life of vagrant liberty, induced them to blend together in friendly communities, and by a successful improvement of their rational faculties insensibly led them to interchange the amenities of social and domestic intercourse, to submit themselves to the government of laws, to build cities, and exercise the useful arts, to prize and cherish the inestimable advantages of a regular and well-ordered communion.

The progress of Poetry, nurtured in those sacred places which piety dedicated to the praises of the gods, may be traced from the first outbursts of the vehemence of expression moulded by degrees into irregular numbers. The ancient bard, accustomed to the most unrestrained converse with the works of nature and untrammelled by the technical restrictions of artificial rules, dealt rather with ideas and images than with the refinements of diction.

The deities in their acknowledged omnipotence, nature in its vastness and grandeur, and the human passions worked to the summit of intensity, supplied him with themes infinite and sublime. His mind, being inflamed by abstracted speculation, a copiousness of expression to clothe his ideas in

* Ecclesiasticus, chap. 44:—"Let us now praise famous men, and our fathers that begat us. * * * Such as found out musical tunes and recited verses in writing."—ver. 1 and 5.

Digitized by Google

words suited to his wild and fanciful conceits was not denied him.

The irresistible fascination of this new power, operating on that disposition of the mind by which it suffers itself to be beguiled into a ready belief of what is wonderful, enabled him to exaggerate with impunity the stature of the heroes of a former era; the vigour of superstition shed a halo around their names, imagination magnified their acts into gigantic proportions, so that the poetry of the primitive ages (like the Cyclopean architecture) was massive, startling, and imposing, and inspired feelings of reverence, surprise, and awe.

The different occasions of religious or secular rejoicing stimulated the Bard to pour forth an irregular Hymn or Ode—sacred, panegyrical, or festive; the groves and lawns resounded to the Pastoral strain.* Love made poetry his servant and interpreter, and enlisted the auxiliary allurements of its seductive eloquence and melody. War raised his standard and called for the excitement of martial chaunts to arouse his followers, and the declamatory exultation of heroic songs to celebrate their victorious achievements. Death shook his fatal dart, and the bereavement of friends, linked in the bonds of tender affection, exacted lamentations reduced into verse, plaintive or Elegiac. The memorable undertakings in which their heroes shone forth with peculiar splendour, led on to the construction of a protracted narrative in the Epic style; until at last, by the introduction of real persons, representing the actions and uttering the sentiments of those heroes, the Dramatic Art was established.

Music, adapting itself to similar modifications, accompanied Poetry throughout, and even when Tragedy surmounted the obstacles which opposed the effective display of the operation of the passions, and reached the surprising degree of excellence which stamps the productions of the

* "Ainsi l'Astronomie est fille de l'oisiveté, La Géometrie est fille de l'interêt, et s'il etoit question de la Poësie nous trouverions apparemment bu'elle est fille de l'Amour."—*Fontenelle, Plur. des Mondes*, soir 1re.

Digitized by Google

Grecian authors, the influence of Music was not disregarded. The voice of the Chorus was heard at appropriate intervals, commending virtue, denouncing vice, interceding with the gods to avert destruction from the innocent, and imploring them to hurl their avenging bolts upon the guilty. Music and Poetry may then be said to have appeared together on earth amongst the children of men, enlightening their ignorance, ruling and directing the first social efforts of the human family, restraining the turbulence of the passions, heralding the advent of the other sciences, primary and elementary ingredients in the establishment of the Civil polity.

The reverence for music entertained by the ancient Greeks (to which I have before alluded) may be judged of by an extract from the historian Polybius. Having recorded the burning of the city of Cynætha by the Ætolians, he descends from the gravity of historical narration to remark—"No people were esteemed so justly to have deserved the treatment to which they were exposed, and though the Arcadians as a nation are distinguished for their humane and hospitable disposition, the Cynæthans, though confessedly Arcadians, are notorious for their uncultivated manners, their wickedness, and cruelty. This marked distinction springs in my opinion from this cause, that they were the first and only people of Arcadia who flung from them that institution, established by their forefathers with the most consummate wisdom, and with a delicate regard for their natural genius and peculiar national disposition. The institution to which I allude is that for the teaching of 'Music,' of unadulterated and perfect Music, useful indeed in every state, but indispensable in Arcadia . . where the life of the inhabitants is one of toil, and the temperature of the climate severe.

"For we ought by no means to countenance the doctrine advanced by Ephorus in the preface to his history, unworthy of that writer as it is, that 'Music was invented to deceive mankind.' Nor can we suppose that the ancient Arcadians blindly, and without some object, interwove this art with the texture of their political constitution, obliging not only

Digitized by Google

their children, but their young men, to practise music until they had reached thirty years of age. The laws require that every one should be instructed in the art . . and it seems evident to me that it was not introduced merely as a source of idle pleasure or luxurious enjoyment. . . . But the people of Cynætha, having disregarded music and the kindred sciences, were continually engaged in intestine quarrels, until they became the most fierce and savage of the Grecians, and were held in such universal detestation that when after the above-mentioned calamity had befallen them they sent an embassy to Lacedemon, their deputies were ordered by the public crier of each city through which they passed to depart forthwith. . . . This may suffice to remind them that the cultivation of music was established by their Legislature, not for the diversion of the slothful, but for such substantial reasons as ought to incline them to its study; and they may derive some advantage from this notice I take of the subject in my history, and should the gods bless them with improved sentiments, they may apply their minds to the acquisition of such arts as may refine their manners, and more particularly to 'Music,' by means whereof they can alone expect to divest themselves of that savage ferocity which has been for so long a time their characteristic" (Polybius, lib. iv., cap. 20).

It is a matter of extreme regret that more of the music to which such astonishing power is attributed has not been handed down to us, and I can well conceive the gratification which the sincere admirers of the art would experience in listening to the strain with which Demodocus charmed the spell-bound audience at the court of Alcinous; or to the liquid notes which accompanied the burning words of the Lesbian Sappho: to

> "Hear how Timotheus' varied lays surprise,
> And bid alternate passions fall and rise."

Or in unravelling the mysterious tradition by which the Christian St. Cecilia has been enthroned in the place of the heathen Pierides; to be enabled to mark the effect which the alterations in the structure of society, the fusion of

Digitized by Google

races, the modification of philosophical systems, and the substitution of revealed religion for the pomp and sensuality of Paganism, had upon the genius of the science.

Interesting as are the subjects of the metrical elements of poetry, and of musical notation, I cannot at present pursue them farther than to remark that the ancient Greek scale—limited in its original simplicity to four tones (te, ta, the, tho)—was styled the Tetrachord of Mercury* (its supposed inventor), and though it subsequently became extremely complicated, it has been remarked that "rhythm and melody were the predominating principles of ancient as harmony is of modern music."†

However, a complete change took place about the 10th century, by the substitution of the system of Guido Aretino, which has received the name of "Solmisation." He was a Benedictine monk, highly gifted with musical taste and a nice perception of the congruity and dissimilarity of sounds. Having been forcibly struck by the remarkable iteration of the syllables with which the verses of the hymn to St. John commenced, he conceived the design of applying them to mark his new system of notation, by which he converted the ancient arrangement into a hexacord.

The hymn is as follows:—

"Ut queant laxis Fa muli tuorum
Re sonare fibris Sol ve polluti
Mi ra gestorum La bii reatum."
Sancte Joannes.

---

* There were three kinds of Tetrachord introduced from Asia—the Dorian, Phrygian, and Lydian. Of the Octachord there were seven—the Dorian, Phrygian, Lydian, Hypodorian, Hypolydian, Hypophrygian, and Mixolydian. Aristoxenus enumerates thirteen; later writers, fifteen kinds. Of the musical sects there were the Agenorian, Eratoclian, Epigonian, and Damonian. The last was founded by Damon, the instructor of Pericles. —*Plato, Rep.* iii. 11.

† It is hardly necessary to observe that melody differs from harmony, as it consists in the agreeable succession and modulation of sounds by a *single voice* or instrument. Harmony consists in the accordance of different voices, or intervals of sound, or the union or consonance of chords. Poetry, therefore, can only reach melody; music, by the combination of co-existing sounds, is permitted to achieve harmony.

Digitized by Google

The six notes, then, were—

Ut, Re, Mi, Fa, Sol, La.

Subsequently the first (being found too dull a sound) was altered by the Italians to *do*, and a seventh note, *si*, being added, either by De Nivers, Le Maire, Vander Putten, John de Muris, or Ericius Dupuis (for authors do not agree on that head), the gamut was enlarged to a heptachord, and now contains, as you are aware, seven notes—

Do, Re, Mi, Fa, Sol, La, Si.

A valued friend has translated the above-mentioned hymn for me, and adapting this circumstance he has, by the felicitous exercise of ingenuity, introduced into the last line, the G not represented in the original.

"A ll that is foul,
B aptist most pure,
C leanse our lips from;
D eeds thine to extol
E nable your
F ollowers—come
G ift us with power."

Shakspeare gives only five notes in the English gamut of Hortensio, while in the Italian he shows us a Hexachord. When paying his addresses to the fair Bianca in the guise of a music master, he says—

"Madam, before you touch the instrument
To learn the order of my fingering,
I must begin with rudiments of art;
To teach you *gamut* in a briefer sort,
More pleasant, pithy, and effectual,
Than hath been taught by any of my trade,
And there it is in writing fairly drawn.
Bianca.—Why, I am past my gamut long ago.
Hort.—Yet read the gamut of Hortensio.
(Bianca reads.)—*Gamut*, I am the ground of all accord—
A. *Re*—To plead Hortensio's passion,
B. *Mi*—Bianca, take him for thy lord,
C. *Fa ut*—That loves with all affection.
D. *Sol Re*—One cliff, two notes have I.
E. *La Mi*—Show pity, or I die."

On which she remarks:—

"Call you this gamut—tut—I like it not;
Old fashions please me best. I am not so nice,
To change true rules for odd inventions."

Digitized by Google

Thus discouraged, the calculating lover turned his attention to the widow, with what success, and with what result you are aware *(Taming of the Shrew*, Act iii., sc. 1).

I have thus endeavoured to introduce to your notice the subject of the "Fine Arts," one fertile in topics of the rarest interest, each of the numerous departments of which is capable of supplying materials for many addresses to you, at once engaging and instructive. Indeed, the cultivation of these arts can be recommended on so many substantial grounds as contributing to human happiness, that the only difficulty is to select from the multitudinous instances in which they conduce to this end.

The idle, a small class I trust in this busy community, will confess that time not unfrequently hangs heavy on their hands, that the appetite for frivolous amusement is soon cloyed, and that satiety strips even change of its attractions.

Those engaged in constant active employment, or grave professional exertion, require some occupation subsidiary to the main object of their pursuit, some relaxation from the stretch of serious thought, some relief for the vacuity of those unemployed intervals which the severity of their avocations demands. And how can such hours be more profitably filled up, or in a mode more congenial to man's intellectual dignity, than in the culture of the "Fine Arts," which afford so pleasing an alternation to the mind, engaging it without fatigue in a new and agreeable field of investigation, slackening without unnerving its fibre, over-wrought by extreme tension; recruiting, by the diversion of the fancy and imagination, the exhausted powers of reason; moving the tenderest affections, and warming the most susceptible and delicate sympathies? How can we point to a more irreproachable amusement for hours of leisure, or to a more innocent substitute for the riotous indulgence in licentious pleasure, or the reckless and destructive gratification of pernicious passions, to which the thoughtless, the careless, or the ignorant will fly with the fallacious expectation that they will thereby shun the tediousness of life, and cast off the obnoxious burden which man is unto himself.

Digitized by Google

Let me not, however, derogate from the unquestionable benefit to be derived from the discreet and moderate application to the study of these arts, by leading you to imagine that I propose an exclusive dedication to them.

Captivating and improving though they be, an excessive devotion at their shrine is as enervating to the masculine energy of the intellect as a temperate veneration is invigorating and ennobling.

He (of course I exclude professors) whose sole occupation is to trace from amidst the works of Sculpture and Painting the fancied portraiture of ideal beauty, and to test, by artificial rules, the various efforts made to reach absolute perfection in those arts, esteeming their productions only according to their correspondence with his arbitrary regulations, will with sensible men gain no higher reputation than that of an insignificant connoisseur. He who luxuriates altogether in the voluptuous impulses superinduced by Music, is prone to degenerate into a mere trifler; and he who is exclusively wrapt up in the fascination of Poetry, is apt to lose all energy and decision of character, and pass into a dreamy indistinctness of visionary existence.* But, on the other hand, what can give a greater charm to society than to find it (and more especially its fairer portion, whose influence is so extensive and efficacious in refining manners) capable of supplying rational and useful entertainment, and that the minds of those amongst whom we live, and with whom we converse, are exercised by such a graceful study, and endowed with a power of discriminating and approving what is genuine and correct in taste and intellectual and pure in morality.

It is moreover no slight cause of exultation on behalf of that branch of the "Fine Arts," on which I now address you, as well as those allied to them by what Cicero has happily termed "the cognate bond† of union," that while the power

* Vide Plato, *Republic* vi. 1–3; Milton *On Education*.

† Etenim omnes artes quæ ad humanitatem pertinent, habent quoddam commune vinculum, et quasi cognatione quadam inter se continentur.—*Cic. Orat. pro Arch. Poet.*

Digitized by Google

of possessing the works of Architecture, Sculpture, and Painting is allowed only to the wealthy and the great, the enjoyment of the charms of MUSIC and POETRY is not denied to, and cannot be withheld from, the poor and humble; they address themselves, not to the ostentatious and the vain, but to the prudent and the wise; are accessible alike to all classes, all grades, and exhibit no capricious disinclination to enter, when cheerfully invited, either the sumptuous palace or the lowly cottage, the retired cloister or the murky dungeon; are not limited to any era, circumscribed within the confines of any State, or cut off by the jealousy of any distinctive creed; but interesting to all mankind, they can make for themselves a home in the uttermost corner of the earth, and adorn their resting place with all the elegancies and accomplishments which soften, humanise, and polish.

Digitized by Google

APPENDIX I.

HAIL, holy light! offspring of heaven, first-born,
Or of the eternal co-eternal beam,
May I express thee unblamed? since God is light,
And never but in unapproached light,
Dwelt from eternity, dwelt then in thee,
Bright effluence of bright essence increate.
Or hear'st thou rather, pure ethereal stream,
Whose fountain who shall tell? Before the sun,
Before the heavens thou wert, and at the voice
Of God, as with a mantle, didst invest
The rising world of waters dark and deep,
Won from the void and formless infinite.
Thee I revisit now with bolder wing,
Escaped the Stygian pool, though long detained
In that obscure sojourn, while in my flight,
Through utter and through middle darkness borne,
With other notes than to the Orphean lyre,
I sung of chaos and eternal night,
Taught by the heavenly muse to venture down
The dark descent and up to re-ascend,
Though hard and rare; thee I revisit safe,
And feel thy sovereign vital lamp; but thou
Revisit'st not these eyes, that roll in vain
To find thy piercing ray, and find no dawn;
So thick a drop serene hath quenched their orbs,
Or dim suffusion veiled. Yet not the more
Cease I to wander where the muses haunt,
Clear spring, or shady grove, or sunny hill,
Smit with the love of sacred song; but chief
Thee, Sion, and the flowery brooks beneath,
That wash thy hallowed feet, and warbling flow,
Nightly I visit: nor sometimes forget
Those other two equalled with me in fate,
So were I equalled with them in renown,
Blind Thamyris, and blind Mæonides,

Digitized by Google

And Tiresias and Phineus, prophets old :
Then feed on thoughts that voluntary move
Harmonious numbers ; as the wakeful bird
Sings darkling, and in shadiest covert hid,
Tunes her nocturnal note. Thus with the year
Seasons return ; but not to me returns
Day, or the sweet approach of e'en, or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine ;
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off ; and, for the book of knowledge fair,
Presented with a universal blank
Of Nature's works, to me expunged and rased,
And Wisdom at one entrance quite shut out.
So much the rather thou, celestial light,
Shine inward, and the mind, through all her powers,
Irradiate : there plant eyes, all mist from thence
Purge and disperse, that I may see and tell
Of things invisible to mortal sight.

Milton's Paradise Lost, Book III. 1-55.

O loss of sight, of thee I most complain ;
Blind among enemies, O worse than chains,
Dungeon, or beggary, or decrepit age !
Light, the prime work of God, to me is extinct,
And all her various objects of delight
Annull'd, which might in part my grief have eased.
Inferior to the vilest now become
Of man or worm : the vilest here excel me :
They creep, yet see : I dark in light, exposed
To daily fraud, contempt, abuse, and wrong,
Within doors, or without, still as a fool,
In power of others, never in my own ;
Scarce half I seem to live, dead more than half.
O dark, dark, dark, amid the blaze of noon,
Irrecoverably dark, total eclipse
Without all hope of day !
O first-created beam, and thou great Word,
"Let there be light, and light was over all,"
Why am I thus bereaved thy prime decree?
The sun to me is dark
And silent as the moon,
When she deserts the night,
Hid in her vacant interlunar cave.
Since light so necessary is to life,
And almost life itself, if it be true
That light is in the soul,

Digitized by Google

She all in every part, why was the sight
To such a tender ball as the eye confined,
So obvious and so easy to be quench'd?
And not, as feeling, through all parts diffused,
That she might look at will through every pore?
Then had I not been thus exiled from light,
As in the land of darkness, yet in light,
To live a life half dead, a living death,
And buried: but, O yet more miserable!
Myself my sepulchre, a moving grave;
Buried, yet not exempt
By privilege of death and burial,
From worst of other evils, pains, and wrongs:
But made hereby obnoxious more
To all the miseries of life,
Life in captivity
Among inhuman foes.

Samson Agonistes, 67–109.

Digitized by Google

APPENDIX II.

The wind instruments of the Romans were various.

ÆS signified usually a trumpet.

Martius ille æris rauci canor increpit et vox
Auditur fractos sonitus imitata tubarum.
Virg. Geo. iv. 71.

Dat signum specula Misenus ab alta
Ære cavo. *Virg. Æn.* iii. 239.

Misenum Æoliden; quo non præstantior alter
Ære ciere viros; Martemque accendere cantu.
Virg. Æn. vi. 164.

At tuba terribilem sonitum procul ære canoro
Increpuit. *Virg. Æn.* ix. 503.

Invadunt Martem clypeis atque ære sonoro.
Virg. Æn. xii. 712.

Ibunt semimares et inania tympana tundent
Æraque tinnitus ære repulsa dabunt.
Ovid. Fas. iv. 183.

Sed me sonus æris acuti
Terret. *Ovid. Fas.* iv. 189.

Clamor juvenilis et una
Femineæ voces impulsaque tympana palmis.
Ovid. Met. iv. 28.

Non illos Citharæ, non illos carmina vocum
Longave multifori delectat tibia buxi.
Ovid. Met. xii. 157.

ARUNDO

Agrestem tenui meditabor arundine Musam.
Virg. Buc. vi. 8.

Pan ibi dum teneris jactat sua carmina nymphis
Et leve cerata modulatur arundine carmen.
Ovid. Met. xi. 153.

Sumptaque arundinibus compacta est fistula centum.
Ovid. Met. xiii. 784.

Digitized by Google

Pastor inequali modulatur arundine carmen.
Ovid. Rem. Am. i. 181.

Tu canis umbrosi subter pineta Galæsi—
Thyrsin et attritis Daphnin arundinibus.
Prop. ii. 34, 67.

AVENA.

Tityre tu patulæ recubans sub tegmine fagi
Sylvestrem tenui Musam meditaris *avena*.
Virg. Buc. i. 1.

Carmina pastoris Siculi modulabor avena.
Virg. Buc. x. 51.

Hac agit, ut pastor, per devia rura capellas
Dum venit abductas et structis cantat avenis.
Ovid. Met. i. 676.

Tunc ego nec cithara poteram gaudere sonora
Nec similes chordis reddere voce sonos;
Sed perlucenti cantus meditabar *avena*
Ille ego Latonæ filius atque Jovis.
Tibul. iii., *Ec.* iv. 69.

Angusta cantare licet videaris avena
Dum tua multorum vincat avena tubas.
Mart. Ep. viii. 3, 22.

Sic rustica quondam
Fistula disparibus paulatim surgit avenis.
Ovid. Met. viii. 192.

Et satur arenti primum est modulatus avena
Carmen ut ornatos diceret ante Deos.
Tibul. II. i. 53.

BUXUS.

Tympana vos buxusque vocat Berecynthia Matris
Idææ.
Virg. Æn. ix. 619.

Prima terebrato per rara foramina buxo
Ut daret, effeci, tibia longa sonos.
Ovid. Fasti. vi. 697.

CALAMUS.

Ille meas errare boves, ut cernis, et ipsum,
Ludere quæ vellem calamo permisit agresti.
Virg. Buc. i. 9.

Pan primus calamos cera conjungere plures
Instituit; Pan curat oves, oviumque magistros
Nec te pœniteat calamo trivisse labellum.
Virg. Buc. ii. 32.

Tu calamos inflare leves, ego dicere versus.
Virg. Buc. v. 2.

—— Et calamo salientes ducere pisces.
Ovid. Met. iii. 587.

Nec calamis solum æquiparas sed voce magistrum.
Virg. Buc. v. 48.

Digitized by Google

Dixerit ; Hos tibi dant calamos en accipe Musæ
Ascræo quos anteseni ; quibus ille solebat
Cantando rigidas deducere montibus ornos.
Virg. Buc. vi. 69.

Et me Pana tibi comitem de rupe vocato
Sive petas calamo præmia sive cane.
Prop. iii. 13, 45.

Capripedes calamo Panes hiante canent.
Prop. iii. 17, 34.

CONCHA.

Sed tum forte cava dum personat æquora concha
Demens et cantu vocat in certamina Divos, &c.
Virg. Æn. vi. 171.

Hunc vehit immanis Triton et cærula concha
Exterrens freta.
Virg. Æn. x. 209.

Nec maris ira manet, positoque tricuspide telo
Mulcet aquas rector pelagi : supraque profundum
Extantem, atque humeros innato murice tectum
Cæruleum Tritona vocat, *conchæque* sonaci
Inspirare jubet.
Ovid. Met. i. 330.

CORNU.

Ni tibi sit rauco prætoria clapica cornu
Flare nec donum cingere marte nemus. *Prop.* iii. 3-41.

Non tuba directi, non aeris cornua flexi
Non galeæ non ensis eraut. *Ovid. Met.* i. 98.

Ni tibi sit rauco prætoria classica cornu
Flare nec Aonium cingere Marte nemus.
Prop. iii. 3, 41.

FISTULA.

Est mihi disparibus septem compacta cicutis
Fistula. *Virg. Buc.* ii. 36.

An mihi cantando victus non redderet ille
Quem mea carminibus meruisset fistula caprum ?
Virg. Buc. iii. 21.

Utcumque dulci Tyndari fistula
Valles.
Hor. Car. i. 17, 10.

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula.
Hor. Car. iv, 12, 9.

Hic arguta sacra pendebit fistula pinu.
Virg. Buc. vii. 24.

——— dum despicis omnes
Dumque tibi est odio mea fistula.
Virg. Buc. viii. 32.

——— o mihi tum quam molliter ossa quiescant
Vestra meos olim si fistula dicat amores.
Virg. Buc. x. 33.

Digitized by Google

Quid me compactum ceris et arundine rides?
Quæ primum structa est fistula, talis erat.
Mart. xiv. 63.

LOTOS.

Cum fugeret Phrygias trans æquora Marsya Crenas
Mygdoniam Phœbi superatus pectine Loton.
Sil. Ital. viii. 503.

See the interesting metamorphosis of the nymph Dryope into a Lotus tree, as well as of the nymph Lotis when pursued by Priapus.
Ovid. Meta. ix. 330.

Terret, et horrendo lotos adunca sono.
Ovid. Fasti, iv. 190.

Ut strepit assidue Phrygiam ad Nilotica loton
Memphis Amyclæo passim lasciva Canopo.
Sil. Ital. lib. xi. 430.

Terga premit pecoris geminis Amor aureus alis;
Palladius tenero lotos ab ore sonat.
Mart. viii. 51, 13.

STIPULA.

Cantando tu illum? aut unquam fistula cera
Juncta fuit? Non tu in triviis, indocte, solebas
Stridenti miserum Stipula disperdere carmen?
Virg. Buc. iii. 25.

SYRINX.

Nymphæ Syringa vocabant. *Ovid. Meta.* i. 691.
Inter Hamadryades celeberrima Nonacrinas
Naïas una fuit. Nymphæ Syringa vocabant.
* * * * * *
Panaque, cum prensam sibi jam Syringa putaret,
Corpore pro nymphæ cannas tenuisse palustres.
* * * * * *
Atque ita, disparibus calamis compagine ceræ
Inter se junctis nomen tenuisse puellæ.
Ovid. Met. i. 690, 705, 711.

TIBIA.

Incipe Menalios mecum mea tibia versus.
Virg. Buc. viii. 21.
O vere Phrygiæ, neque enim Phryges, ite per alta
Dindyma; ubi assuetis biforem dat tibia cantum.
Virg. Æn. ix. 617.
At non in Venerem segnes nocturnaque bella
Aut ubi curva choros indixit tibia Bacchi
Expectare dapes et plenæ pocula mensæ.
Virg. Æn. xi. 736.
Quem virum aut heroa Lyra vel acri
Tibia sumis celebrare Clio? *Hor. Od.* i. xii. 1.
Descende cœlo et dic age tibia
Regina longum Calliope melos
Seu voce nunc mavis acuta
Seu fidibus citharave Phœbi. *Hor. Od.* iii. iv. 1.

Digitized by Google

Neque in vias
Sub cantu querulæ despice tibiæ.
Hor. Od. iii., vii. 29.

Cur Berecyntiæ
Cessant flamina tibiæ? *Hor. Od.* iii. 19, 18.

Lyræque et Berecyntiæ
Delectabere tibiæ.
Mistis carminibus non sine fistula.
Hor. Od. iv. 1, 22.

Tibia non, ut nunc orichalco vincta tubæque
Æmula, sed tenuis simplexque foramine pauco.
Hor. Ars Poet. 202.

Memoratrix tibia pugnæ
Eoæ. *Val. Flacc.* 6, 142.

Barbaraque horribili stridebat tibia cantu.
Catull. lxiv. 265.

Ah mea tum quales faceret tibi tibia cantus
Tibia funesta tristior illa tuba.
Prop. ii. 7, 11.

Hic locus est in quo tibia docta sones.
Prop. ii. 30, 16.

Music was either for *tibiis imparibus*, with two pipes, in the same mode; *tibiis imparibus*, in different modes. *Tibia duabus dextris*, two pipes of low pitch. *Tibia duabus sinistris*, two pipes of high pitch. *Tibiis paribus dextris et sinistris*, pipes in the same mode of high and low pitch.

It was usual for a performer to play on two at once (Cor. Nepos, xv. 2, s. 1). They were in such case sometimes of different lengths, octaves to each other; sometimes of equal lengths, in unison. Those of unequal length, called dextra and sinistra, were styled by Herod. i. 17, male and female, *i.e.* bass and treble, corresponding to the ordinary sexual difference in the human voice. The Tibia dextra led, and was called incentiva; sinistra followed, and was called subcentiva.

Vide Livy, lib. ix. cap. xxx., where he mentions that the flute-players, being prohibited by the censors from holding their repasts in the Temple of Jupiter, went off in a body to Tibur, and that there was not one left in the city to play at the sacrifices. The Tiburtines put a trick on them, made them all drunk, and then drove them in carts and waggons back to Rome. There they awoke to sobriety and a sense of their duty, and took to fifing again with due subordination to the Pontifex Maximus.

Mason, Firth, and M'Cutcheon, Printers, Melbourne.

Digitized by Google

Digitized by Google

Digitized by Google

Mus 96.8
Music and poetry.
Loeb Music Library
BCH9934
3 2044 040 992 687

Digitized by Google